

Programme *of the*
Sixteenth Concert
of the Symphony Orchestra
under the Auspices *of the*
Winnipeg
Orchestral Club

HUGH ROSS
Conductor



Metropolitan Theatre
Winnipeg
Sunday, November 21
1926

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IN A

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Conductor: HUGH ROSS

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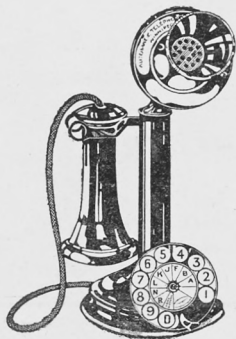
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Foreword

AT the inception of the Fourth Series of Concerts arranged by the Winnipeg Orchestral Club, the Executive take this opportunity of heartily thanking all those who have and are contributing, in various ways, to the organization necessary for the present season.

The programmes arranged appear to be particularly interesting and cover a wide range in the field of orchestral music.

With the talent available among our Winnipeg musicians it is felt that this Club creates an instrument which is a distinct benefit to the community at large..

Various ways have been considered of making the Club Concerts more enjoyable, and more convenient, but it has been deemed advisable to follow much the same broad lines which have proved successful in previous years.

However, it is felt that a more ambitious scheme could well be undertaken if a sufficient number of those interested could give their wholehearted support to the Club. To a very great extent, the quality and standard of these Concerts is in our own hands, and will be a reflection of the interest which we think it worth while taking in, what is considered, in metropolitan centres, to be the acme of musical achievement.

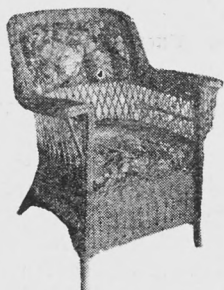
The Club is now fairly well established, but it is firmly hoped that the members will introduce it to any of their friends who are not already acquainted with the Concerts.

Who can tell that, if, in this Club, we are not nurturing the proverbial acorn?

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Soloist: MRS. BURTON KURTH

Programme notes kindly contributed by Miss Lillian Scarth.

1. Prelude to Lohengrin-----Wagner

The story of "Lohengrin" is the blending of three legends, but the basic one is that of King Arthur and the Holy Grail.

The scene of the opera is laid in Antwerp in the 10th Century. The story as told by Wagner, who wrote the text for all his operas, is that of the Knight Lohengrin, who comes in his boat, drawn by a swan, to defend the maiden Elsa from the charges (preferred by Telramund and Ortrud, who covet her estate) of having murdered her younger brother, Godfrey. Telramund is vanquished and disgraced by Lohengrin, who wins Elsa as his bride. He exacts from her, however, the condition that she never asks who he is or whence he came—a condition that eventually proved too much for her.

Lohengrin is the first of Wagner's operas to be written in his established, mature style; it and "The Flying Dutchman" were to make him famous all over Europe. The Prelude is built on a cumulative scale; it rises very softly and grows to an immense climax when at last, in Wagner's own words, "the Grail is revealed in all its glorious reality. . . . The beholder sinks to his knees in adoring self-annihilation."

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In soliciting this co-operation, our representative has been accorded a very favorable reception by those firms and individuals represented herein. We feel, therefore, that it is our duty to inform the members of the Winnipeg Orchestral Club of this fact. Should the opportunity present itself within the near future we hope that you will not fail to show your appreciation in a practical way to those who have thus contributed to the development of musical art.

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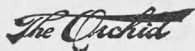
2. Symphony No. 4 in D, The Clock-----Haydn
(1732-1809)

Two hundred years ago orchestras were not the highly developed instruments of expression that they are today. The players formed little local groups around their wealthy patrons and the symphonies, intended only for such noblemen's houses, were on a small scale, the composers aiming chiefly to make them agreeable and easy. The instrumentalists were so inexperienced that Haydn himself said he had never heard a good orchestra until he went to London. The orchestra for which he wrote was wanting in trombones and the horns and trumpets were of very limited capacity. There are no trombones and only two horns in the score of the "Clock" Symphony played today (one of the twelve so-called Salomon symphonies written for performance in London in 1791 and 1794).

Very early orchestra pieces were composed principally for the group of solo players whose skill could be relied on, set off against alternate bits for the remaining sawers and scrapers. With Haydn began a change. He used his string quartet as the foundation of a good orchestra and showed increasing tendency to individualize his instruments, in spite of the fact that his wind players still have tunes only occasionally and the brass players do nothing but fanfares. But all the string players were compelled to acquire a good technique, which was an important advance.

Dr. Charles Burney, celebrated English physician in the 18th century and learned in music, who travelled all over Europe, refers to the playing of a certain orchestra that receives special praise from the critics, one conducted by Stamitz at Mannheim. The players are very remarkable—they are not only able to play loud and soft, he says, but half-way between these extremes and to give real crescendos and diminuendos.

It was not solely the artistic conscience of Stamitz that brought this about, but composers like Haydn, who were writing music which demanded delicacy and subtlety to perform it. One must expect, though, to find the chief interest in the violin parts with the rest of the orchestra doing little else but accompanying them. Haydn's tunes are always happy and beautiful and his scores are full of charming nuances. Notice particularly the soft passages near the end of the last movement where all the different string parts talk to one another in whispers.



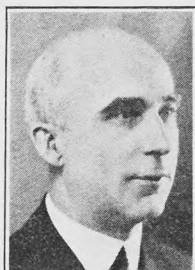
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PROGRAMME (Continued)

3. First Carmen Suite-----Bizet

4. Aria from Samson & Delilah (Amour, viens aider)
-----Saint Saens

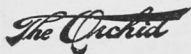
MRS. BURTON L. KURTH

5. Two Orchestral Pieces:

(a) Spring Morning }
(b) Sunset } -----George Bowles

These two orchestral pieces, which were written by Mr. Bowles last January, are very lightly scored, the first, "Spring Morning," employing flutes, oboe, clarinets, horns and strings, and the second, "Sunset," is without even the oboe. The Orchestral Club takes much pleasure in this opportunity to give the works of a local composer a hearing. Mr. Bowles is organist and choirmaster at St. Stephen's Church, and has been identified with music in Winnipeg since 1907. He holds five prizes for composition which he has won at Manitoba Musical Competition Festivals.

6. Hungarian Rhapsody No. 2-----Liszt



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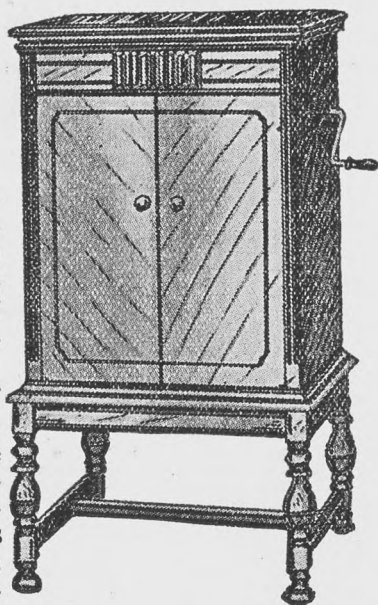
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